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The Doctor's Dilemma Again

Even here amidst the **dolce farniente** of Sunny Italy, I am mindful of the repeated urging of CEA's unfarnientish editor: "Don't stifle that impulse to write." With scarcely a perceptible stifle (the Dec. '56 **Critic** arrived here just this morning) I wish to make some observations on Professor Harlan W. Hamilton's paper in that issue, "The Doctor's Dilemma."

All I have to say has to do with Professor Hamilton's references to that oft used, but sometimes abused, exponent of liberal education, Cardinal Newman. "The English professor," writes Prof. Hamilton, "having read Newman, is sincerely and rightly devoted to the cause of liberal education. His only trouble is that he has not re-examined his theories on the subject lately." His only trouble, I would say, and I'm afraid this goes for Prof. Hamilton, too, is that he hasn't re-examined Newman lately.

Take, to begin with, Newman and his "gentlemen of the leisure class." It's true that Newman "frankly calls" liberal knowledge "a gentleman's knowledge." But about all Newman's references to "gentlemen" there is a delicate but pervasive irony, culminating in the over-anthologized "Definition of a Gentleman," an irony fully to be appreciated only in the careful reading of the eighth discourse of **The Idea of a University**, "Knowledge Viewed in Relation to Religion." After all Newman's gentleman of the famous "definition" is your perfect conformist, the pure other-directed man, more than a bit sickening, a kind of sweet-smelling corpse. Newman's ideal was not "the gentleman." As his conclusion to the discourses makes wholly clear, his ideal is the saint, and in particular a saint like Philip Neri, founder of the Oratorians, which Newman had joined. St. Philip was liberally educated.

Prof. Hamilton implies that Newman was oblivious to the vocational needs of students, and hence is too dated for our "job minded" undergraduates. Has he reread lately the seventh discourse of **The Idea**, "Knowledge Viewed in Relation to Professional Skill"? He surely wouldn't object to a statement like the following, taken from the seventh discourse:

"General culture of mind is the best aid

(*Please turn to page* 7)

Literature and College English

The debate fostered by Professors Ball, Clark, and Williams in recent issues of **The CEA Critic** raises vital questions of policy for English department chairmen and directors of freshman courses. Professor Clark, it seems to me, illuminates the more important truth: that we have a profession-wide tendency to organize traditional "required" courses in English around narrowly conceived "service" functions of various kind. In doing so we have seriously endangered our literary integrity, and have ourselves encouraged forces that we might better liberalize or modify.

If the Department of English is to fulfill its rightful literary responsibility, it must deal with the essentials of literature: its nature, its forms, metaphor, and what is inherent in a "poetic" view of experience in the broadest sense of this term. That is, we must surely demonstrate how literature projects significant visions of the human condition—projects them vividly, dramatically, movingly. The college department cannot slight these things in its course for the general student and still claim to represent the liberal discipline for which the department stands. It cannot slight these things any more than, say, the Mathematics department can forsake first year calculus in favor of the arithmetic serviceable for everyday adult life, and still claim itself a department of university character faithful to its liberal responsibility in the college scheme.

Utility Functions

The Department of English inevitably, of course, offers practice in writing, and helps prepare students for the writing tasks that are a normal part of university work. In this sense the department supervises what is essential to its own province, and at the same time provides a rightful "service" to the general university community.

But in meeting the latter obligation, we now seriously tend to corrupt our former one. Literature, and writing considered as a natural adjunct to literary study, is being unwisely subordinated to a collection of utility functions. As our freshman textbooks show, opinion among us as to what is "serviceable" is more and more divided. The literary atrocity that passes as freshman English in many institutions is a semester hodge-podge of odd items featuring laborious reviews of 7th grade grammar, glossaries of correct expressions, forms for business letters and models for friendly letters, instruction in library training, manuals on footnoting, and month-long projects of writing a colossal paper probably entitled "The Process of Refining Raw Rubber." To this mixture is added not literature but a series of miscellaneous and out of context essays by which the freshman student makes brief commando raids into anthropology, religion, sociology, the mores of campus life, modern advertising, and possibly American football. These are necessary, it is often felt, if we are successfully to teach the general student how to develop a paragraph.

Humane Experience

With this Professors Ball and Williams are well acquainted, and they are schooled in the pressures which have led us in this direction. But I quarrel with their assumption that utility demands and composition problems render our concern with literature impractical and outmoded.

Indeed, to illustrate how effective work in writing may be combined with a coherent course thoroughly literary and humanistic in conception has been (occasionally) one of the better services performed by **The CEA Critic.** A recent demonstra-

(*Please turn to page* 2)

Annual Report Of The Committee On The Humanities Center

The Institute activities of the CEA have continued strongly throughout 1956; the year has seen no "big show" such as Corning, East Lansing, or Schenectady, but planning is well advanced for the eighth Institute to be held at the Carter Hotel in Cleveland, April 18-20, 1957. The most important visible change is a change in name to "The Humanities Center for Liberal Education in an Industrial Society," primarily to indicate as clearly as possible in the title the nature and scope of the Institute activities. The name Institute is now the title in use for the large conferences only. The Center staff has found a favorable acceptance for the new name among those persons and organizations with whom it works.

It is often difficult to distinguish Humanities Center activities from other aspects of the CEA, since they are usually the same things, and when they are not, they

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LITERATURE AND COLLEGE ENGLISH

(*Continued from page* 1)

tion I recall was the series of fine exercises composed by John Butler at Amherst. **College English** last year published cogent observations to this point by Randall Stewart, now of Vanderbilt. **The Exercise Exchange** edited by Thomas Wilcox frequently prints tested strategies by experienced university teachers. Composition work is not suddenly less practical because inspired by response to imaginative literature.

Student papers on **Walden,** or **Gulliver's Travels, The Heart of Darkness,** or **The Bear** (in full version) can still afford the instructor all the familiar opportunities. He can show how an idea is imperfectly organized, or superficially thought out; how a paper never really gets to its major point; how it asserts without proving, or misinterprets evidence; how its diction is confusing; how paragraphs lack unity; how sentences lack strength or clarity. But the student never ceases to deal directly with humane experience as manifest in literary form. Problems of inadequate writing arise from a significant literary context; therefore, to talk of an imperfect student paragraph is to move further into the subject matter which the paragraph might better have developed.

The concern with writing is not divorced from our responsibility to demonstrate for the general student the kind of knowledge imaginative literature may impart, the moral and intellectual and aesthetic force literature can possess. These insights, and their meaning for him as an individual, the student explores by frequent writing. Much writing of relatively short length is probably better for first year students than few attempts at longer production. Topics had best be kept sharply focussed. But the individual teacher will strike the balance that is best for the specific group he handles; the pace of advance should never exceed what is commensurate with pleasurable thoroughness. A good handbook of writing and a dictionary are required as ready reference; but the course does not substitute textbooks for original literary texts.

Students can write about literature, and their various reactions to it, without resort to a jargonized vocabulary or sterile critical pretension. These bad habits belong only to inadequate teachers. Given enough chance, and competently directed, students will gradually learn to make their language express their observations, opinions, and emotions. The undergraduate able to do this will have no trouble later with writing intelligent business letters or sales-reports, when it comes time for him to do that, nor will he be stifled in other vocational activities because as a university student he read, and wrote about, the significant visions of life created in literature. (The C.E.A., to its credit, has carried this argument directly to business leaders.)

Keep Our Faith

The "required" course in college English has degenerated because even the men of letters on college faculties have profoundly doubted the validity of literature in a world of practical problems. Professor Williams, indeed, has demonstrated how alien the atmosphere may become. Departments of English turn to applied skills of various kinds because even entire liberal arts faculties insidiously encourage it. But literature is not expendable where education vows, or presumes, to remain liberal. My main point is that it is not expendable even when our students cannot write simple sentences. Ironically, some of our great engineering institutions have been more alert to this than other colleges which should know better what is at stake.

Professor Williams thinks that more discussion, more clarification of these matters, may prove a lifesaver to our profession. He may very well be right. We seriously compromise our literary, our humanistic, integrity at the point where our commitment should be firmest—in the "required" courses we give for the general student. The condition prevails in varying degree at traditional small liberal arts colleges in New England, and elsewhere, as well as at large private and state institutions.

It is a problem that involves not only teachers of college English debating among themselves, but also our being able to address skeptical administrations and critical colleagues. As a professionally trained group we have been regrettably weak in the latter skill particularly. We have vital problems of policy to understand, and values to defend. That we do so should be reflected in the courses we design, and advocate.

If, as Professor Williams maintains, we have increasingly less control over what we choose to do, it is because (as Professor Clark ably demonstrates) we sometimes seriously misinterpret ourselves and our functions. We unworthily succumb to alien pressures in a world that needs and can use literature more than we know.

John H. Hicks
Wesleyan University

Jibberings Of An Old Ghost

Impression and expression are portmanteau words; each is packed full of meaning. But they are commonplace to most of us; we toss them about without ever opening them up to see what is inside.

Translate them into "breathing in" and "breathing out" and they take on greater significance, for we realize then that one cannot exist without the other.

Ninety percent of the intellectual business of a college is devoted to the business of Impression. But all the values of impression must die unless expression follows them. Devote yourself to the business of breathing in without taking the trouble to breath out and you will very soon see what I mean.

Thought is a sort of inner speech; it cannot take coherent form and grow great without words with which to build itself. The germ of a great idea is nothing but an inner disturbance until it finds the words it needs, and expression follows, and the idea becomes an entity—a living creature.

Ninety percent of the serious intellectual business of a college is devoted to impression. Yet that which is impressed is destined to a short life—perhaps from the day of the impression to the day of the exam, unless it can be breathed out effectively, in argument, in give and take, in sentences, in paragraphs, in resounding climaxes.

A deaf child may lose the power of speech; without the power of speech the mind disintegrates, unless someone with rare understanding reaches into that darkened area and furnishes it with words.

Of course the college catalog lists courses in Speech. But how important are they? The athletes like them; and they have a social value, but there is a la-de-dah quality about them; they are not even the hand-maidens of philosophy and economics and the sciences. And of course there are classrooms devoted to "composition" and "creative writing"; but who teaches them? Teachers who were trained to teach something else, called "Literature," and after appointment were assigned to teach "Writing."

Let us note in passing that the Ph.D. degree, which is so essential to appointment, is granted on the evidence of a "thesis" and that the literary ability of the writer of the thesis is scarcely taken into account by the judges, who may not themselves be competent writers. How dare I say such a thing as that? I dare because a consensus of opinion of the editors of magazines of higher literary quality was to this effect: that many manuscripts written by college professors came to the editorial desks and that the majority of them were rejected because of poor writing. Most of them called it "academic" writing.

What is the ghost's answer to all of these jibberings? It is a simple one: divorce Composition from Literature; select Composition teachers on the basis of their own ability in that field; make all students aware of the fact that there are only two kinds of writing—Good Writing and Bad Writing; Good writing being any writing which succeeds in doing to the reader what the writer desired to do to him: inform him, persuade him, amuse him, sadden him; and bad writing is that which fails of its purpose.

Then see that all students address their writing to a wider audience than the one man behind a desk, and yet a definite audience. And finally the course in Composition is not necessarily completed in a year. A student may be ordered back to it at any time during his college course for a period of training by any instructor who feels that the impressions he has tried to convey have not been made effective by competent expression.

Now, Mr. Editor, unleash your wolves.

Burges Johnson

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Is Trager-Smith Linguistics What We Need?

It is now five years since the Trager and Smith **Outline of English Structure** appeared. It is four years since the Committee on the Language Program of the American Council of Learned Societies brought out a model for texts for foreigners which employs the Trager-Smith analysis, **Structural Notes and Corpus.** Texts based on **Structural Notes** are appearing: the one for Hispanic America is an expensively done volume entitled **El Ingles Hablado.**

The Trager-Smith analysis has been put forward with great energy and great assurance, under formidable auspices. Other major presentations of it which should be noted are the Cornelius **Language Teaching of 1953** and the Gleason **Introduction to Descriptive Linguistics** of 1955. Trager-Smith can be called the Calvin of American **New Linguistics,** as Fries can be called the **Luther** and Sapir and Bloomfield the forerunners.

Tragersmithistas pride themselves on the "rigorous" purity of their doctrines and practices, and certainly their doctrines are notably rigid in character. The sect is already a powerful one, especially in the thriving new field of English as a second language. It is a strongly missionary sect, and is quite frankly looking forward to making over school and college English in general. Trager-Smith doctrine deserves the attention of every teacher of English. Much of it is held by other linguists also, and this of course makes it still more worthy of notice. The kind of thing Tragersmithistas are doing with the language deserves notice too.

A Brief Summary

Our summary of Trager-Smith doctrine here will have to be very brief. There is, first, the insistence that the real language is the spoken language, and that the written form we all employ is a very unsatisfactory representation of the spoken because stresses, pitches, and junctures are not adequately indicated.

There is, second, the insistence that linguistic analysis must procede by "levels," one level at a time and in a fixed order: phonology (with vowel and consonant sounds, stresses, pitches, and junctures noted in detail); then morphology; then syntax.

There is, third, the dogma that meaning must be excluded from linguistic analysis. Tragersmithistas hold with special fervor the belief which Hill, in a recent article entitled "Linguistics Since Bloomfield," says has served as a "non-mentalistic" basis for "all" American linguistics: the belief that "formal differences are what give differences in meaning, and that consequently meaning must be investigated through formal differences."

Mentalist vs. Mechanist

In High Calvinist Trager-Smith doctrine we have a coherent philosophy of language. We should note at once that it calls for a revolution in the training of teachers of English, and in their whole professional orientation. Our training in language and literature has been mentalist rather than mechanist. Perhaps some of us can turn over ungracefully in the grave, but a new generation of mechanistic teachers of English language (including, ideally, even those who teach it in the grades) ought to have, not such training as we have had, but solid training in laboratory phonetics, physics, psychology, and physiology. Cornelius tells us the masses of us need not study such things; he preaches confidence in the priestly Linguistic Scientists of his sect. Conscientious teachers will not be soothed so easily; there is too much that is disturbing, as we see at once if we read at all widely in the field of phonemics. It is obvious that the mechanist approach to the language is a valid one, and it is also obvious that a great deal of careful laboratory work remains to be done.

Brain or Throat?

But are there not other approaches also? Are there not other bodies of doctrine to which we can subscribe? If we can accept the designation **Mentalist,** there are. As we know it, language is an activity primarily of the brain, not of the mouth and throat. The English Language is best regarded as one of many vast collections of molds and pattenrs in which thought can be formulated.

Though the mouth and throat are still the instruments most often used in the communication of thought, the hand and eye are worthy instruments too. Eye movements seem to become tied to meanings much as activities of the ears and of the mouth and throat become tied to them. **The rain of Henry VIII** disturbs us, in spite of the reasonableness of the spelling: for the literate, words are combinations of letters as truly as they are combinations of sounds or of ghosts of sounds. The words **exhibit** and **exhibition** have only one sound in common for most of us — that represented in the written form by the letter **b**—so that the written language shows the fundamental relationship in meaning much more clearly than the spoken language.

The written language commonly ignores variations produced by changes in patterns of stress and by phonetic mergings of components. The written language is quite vague about stress and pitch in general. In some respects stretches of written English are like musical scores which leave many matters of interpretation to those who use the scores.

We can pick up a friend's translation of a Japanese poem, read it silently, and be deeply moved by it. We would not like our friend's spoken rendition, or even our own. The written language is a powerful thing, worthy of study by natives and foreigners alike. It is also quite useful, and indeed we can hardly even buy our groceries without employing it now. It is not easy to use it well: even an exceptionally effective speech will often read very badly. Its syntax is not notably different from that of the spoken language: the molds which the language employs, as Sapir pointed out, can be transferred from medium to medium.

Syntax and Phonemic Analysis

We can inisist that the patterns with which all students of linguistic structure are concerned are primarily syntactic, and that syntax can be done quite well without a "rigorously" worked out phonemics to start with. We can work out the syntax of the Trager-Smith **Long Island is a long island** quite satisfactorily without the help of careful phonemic analysis of any particular spoken version of the sequence.

The Trager-Smith phonemic analysis is of no help in identification of the subject, the predicate, and the complement. Can **home is the sailor** really be distinguished from **home is the magnet** on any such basis? Nor can modifiers and heads be safely identified on the basis of patterns of stress. Can **scrambled eggs** really be distinguished from **ham and eggs** on any such basis?

The key to syntax is meaning, and we do know meaning. Word formation and inflection we can certainly approach best from the point of view of syntax. The living inflections of the language follow syntax. When **contact** is made a verb, it takes on verb inflections: it does not become a verb because it is already equipped with these inflections. For some of us, the same thing takes place when the Japanese **hancho,** meaning "boss," becomes an English verb.

Vestigial inflections occur, and their existence must be noted; but they are of very little real importance. Thus such nouns as **news, phonetics,** and **checkers** (as the name of the game) have the form of plurals but actually are quantifiable, and such a Pogo sentence as **Whom is you?** is entirely clear. We can deny that inflectional form determines meaning and find a great deal of evidence to support us.

Just Published!

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Illus., 359 pp.

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Finally, we can point out that the "levels" of the Tragersmithistas are largely artificial. Actually, before any aspect of the language is described every aspect should be surveyed very carefully. The "levels" are interrelated in a multitude of ways: the dictum that they must be kept rigidly distinct in analysis is in the end a literary one, and linguists are notoriously poor writers.

What Are the Accomplishments?

Doctrine is one thing, accomplishment is another. Trager-Smith doctrine is impressive even to those of us who cannot accept it. Tragersmithista accomplishment is quite unimpressive.

Evaluation of Trager-Smith phonemics had better be left to the phonemicists and the phoneticians. In such a sentence as **that elevator operator's crazy!** it is hard to find the prescribed four phonemic grades of stress and no more. In **Ingles Hablado** it is disturbing to find a terminal juncture after both **Jim** and **unpacked** in **Jim unpacked** and **got cleaned up** when **Jim, packed,** and **up** are given primary stresses, and then to find the same juncture indicated before **Jim** in **where are you going, Jim?**

From the grammarian's point of view, four junctures do not seem enough: the written language has hyphens, commas, semicolons, dashes, colons, periods, exclamation points, question marks, and empty space. From a purely pedagogical point of view, it would seem doubtful that careful distinction among four stresses four pitches, and four junctures in elaborate phonemic transcriptions such as **Ingles Hablado** is full of would be as useful to foreigners learning the language as simple imitation of tapes under the guidance of good teachers.

On the whole, it would seem likely that even in phonemics the work of less "rigorous" analysts such as Pike may in the end fit more smoothly into adequate descriptions of the total structure of the language, and that better materials for teaching will also come from workers less arrogantly sectarian in their thinking.

Inadequate Morphology

Beyond phonemics, Trager-Smith linguistics really has nothing to offer. The attempt to do morphology before syntax, and to work out part-of-speech distinctions at the morphological level, is a failure. At the morphological level, Trager and Smith find four parts of speech: nouns, with inflected plurals and possessives; pronouns, with objectives and two kinds of possessives; adjectives, with -er and -est forms; and verbs. "On the morphological level," **beautiful** is not an adjective, and apparently neither quantifiables such as **machinery, luck, pneumonia,** and **iodine** nor proper nouns such as **George** and **Mexico** (in their true proper-noun uses) are classifiable as nouns. The pronouns are only the personals and **who.** Actually only **I, we,** and **they** have four distinct forms apart from the compounded **-self** forms, which Trager and Smith omit from their paradigms; and it has neither an objective nor a long possessive. Four parts of speech are not enough, and Trager and Smith know this; so at the syntactic level they make provision for "adverbials" and the like, as well as for such "adjectivals" as **beautiful.**

It is quite impossible to deal with inflections and part-of-speech categories and ignore both meaning and syntax. On what basis except meaning and syntax can we call **me** the objective of **I,** or **Better** the the comparative of **good,** or **bought** the past of **buy,** with which it now shares only a single sound and a single letter? How can we even relate spoken **plays** and **played** to **play** without relating spoken **maze** and **made** to **may** in similar fashion? Basically of course, Trager and Smith are assuming a rudimentary syntax, and certainly assuming a knowledge of meanings, when they do their very sketchy morphology.

And Inadequate Syntax

They do practically nothing with syntax. They give us a sample of the kind of syntactic analysis they advocate. **Long Island is a long island** is transcribed phonetically, with vowel and consonant sounds, stresses, pitches, and junctures all indicated meticulously. A terminal juncture is placed before **is:** the sentence, then, is composed of two phonemic clauses, and these are "coterminous" with syntactic clauses.

One wonders whether a terminal juncture would be placed before **is** in the more usual spoken variety **Long Island's a long island.** Hierarchies of stress show what is subordinate to what in both clauses. Though substitution techniques are employed (Madagascar is a long island too), we are told that meaning is not being used: "it is formal analysis of formal units."

Tragersmithistas know they have no grammar to sell. Often they sound strongly antigrammatical. Cornelius has a striking list of twenty-two statements about language learning which he says should be regarded as superstitions. I quote three of his first five: "Latin is helpful in learning modern languages. The meaning of words is important in the learning process. Grammar study and grammar rules are important in learning a language."

Elsewhere he says that the study of Latin is "completely irrelevant" to the problem of learning spoken languages, including even spoken French and Spanish. He insists that proficiency in the use of a language depends on the "way" things are said, not on mastery of grammar and vocabulary. He wants students to master the complex Trager-Smith phonemics, at least well enough to make possible efficient use of such texts as **Ingles Hablado;** but he has no interest in their mastering a comparable grammar.

The grammar of **Ingles Hablado** would never stand up under examination one tenth as searching as that to which New Linguists now subject school grammars. As a specimen of "scientific" American linguistics intended for export, it is extremely disappointing.

Meaning Neglected

The Tragersmithista disinterest in meanings and in the ordinary written language weakens their courses for foreigners at every point and would be fatal in courses for native users of the language. It is absurd to minimize the difficulties presented by vocabulary to learners of foreign languages, as Gleason does quite explicitly.

Those of us who live and work abroad find vocabulary a never-ending task, and are grateful for every bit of preparation we had for it in our courses. In one's native language, too, vocabulary analysis should be an important part of language training.

Finally, it is absurd to do a careful phonemic description of contemporary English and not correlate it with an orthography and a treatment of punctuation. We cannot really reject the ordinary written form of the language. Even the Tragersmithistas use it in their books and articles.

We have a great deal to learn from the New Linguists. Like other branches of knowledge, grammar should undergo revision constantly: it should not be allowed to freeze, as theologies tend to freeze. For several decades our school grammar has been at fault in disregarding the work, first, of such European grammarians of English as Palmer, Jespersen, and Poutsma, and, second, of the American followers of Sapir and Bloomfield.

But we must never forget that a phonemics is not a grammar, and is only one part of a "structure." We cannot really substitute analysis of pitches, stresses, and junctures for syntax.

Ralph B. Long
University of Texas

Story
Poem
Essay

is the title of a new anthology remarkable for literary quality and freshness of selections. BENJAMIN B. HOOVER and DONALD S. TAYLOR compiled it; HENRY HOLT AND COMPANY will publish it in March.

The **Intercollegiate Press Bulletin** reports James H. Pitman of the Newark College of Engineering as saying that English composition seems to yield the lowest return for the effort expended of all required college courses. He feels that this results from the fact that English is taught as a utilitarian subject, not as the art which it actually is.

THE ENGLISH MAJOR

The English Major

An illuminating study of "The English Major" is available in a booklet published by the Committee on Undergraduate Programs of the Arkansas Experiment in Teacher Education. It reports on a project sponsored by the Fund for the Advancement of Education.

Addressed to "all those interested in the training of teachers and the improvement of undergraduate instruction in the liberal arts," the report presents a series of essays on different aspects of English as a college subject and a wealth of factual information in the form of tabulations.

Our Heavy Load

George L. Sixbey of Arkansas State Teachers College outlines the functions traditionally performed by departments of English: from helping staff members with punctuation and pronunciation, to entertaining local women's clubs.

In Arkansas about 60% of the English departments' teaching time goes into the required freshman courses, and except at the University, this load is pretty equally distributed throughout the department. In addition to the class work demanded of teachers in every field, the English teacher has 6 to 10 thousand words of writing per student per semester to read, correct, and evaluate and a heavy load of conferences. Much of the time taken up by this work is unrewarding for the teacher's professional and intellectual growth.

As long as colleges continue to admit students with English skills inadequate for college work English departments will also have to provide remedial work. They provide service work too in a variety of advanced, semivocational writing courses for their own majors and for others.

But the study of literature "as an art and as a record of the development of cultural patterns" is the central function of the college English department, and here the department makes its major contributions to general education and to its own specialization.

Literature Is for All

Robert L. Campbell of Hendrix College, in an essay on "English for the Non-Major," strongly defends an "Everybody's Course" which takes literature out of the specialized atmosphere of the major and brings it home to every student. This type of course should be taken by the English major as well as by others; and it should remain broadly humanistic, not specialized. Also it should be given on the most advanced level when students have the maturity and experience to receive its whole impact. It is a mistake to put all the general education courses into the first two years.

The content of this course, Prof. Campbell believes, should be determined by the individual teacher, who can teach most effectively the literature which he likes best. The approach should be broad: the teacher should not use the technique of the professional literary critic.

Beside opening the student's mind to life, the "Everybody's Course" will give the student much-needed experience in the use of language on higher levels of abstraction than much of his college work requires, a vitally important aspect of the training of the educated man. The study of literature offers an ideal way to gain this type of training.

Creative Writing

Wesley Ford Davis of the Univ. of Arkansas is certain that creative writing can be taught even though colleges are not the only places where one can learn it. Only students of promise with a serious professional goal should be allowed to take creative writing courses, however; and the teacher's chief role is to provide a perceptive, helpful "audience" that can make the student directly and concretely aware of methods of overcoming his defects.

Creative writing courses should not displace traditional English courses but should be added to them. and the need for them should determine their number and nature.

Whence Comes Unity?

How to make the humanities "essential to civilization" is the question considered by Robert L. Morris of the Univ. of Arkansas in an essay on "Senior Integrative Courses." After summarizing the opposing positions of the literary historians and of the new critics who look for the normative values in literature, he concludes that English departments will no doubt find a compromise position as they have on other issues in the past, but it is best to provide no simple integration. "The concept of the study of literature," he writes, "must take on for the college student toward the close of his undergraduate career something of the multiplicity and uncertainty of his own total life experience. It is the part of wisdom to expect no easy, no simple answers."

The booklet informs us however that senior integrative courses have been set up in a number of Arkansas colleges, varying from a ten-hour senior survey of English Literature to supervised reading courses designed to fill in the gaps for each individual student.

Three Critics

A striking contrast in methods is presented in three papers using three different approaches to specific works. T. C. Duncan Eaves, Univ. of Arkansas, presents an analysis of **Shamela** giving the kind of biographical and comparative information which he feels is absolutely necessary to an adequate understanding of this work.

But he warns against the danger implicit in the historical approach: "An historical or biographical approach to a literary work, however, can be dangerous. The instructor may spend his time talking about both to the exclusion of the work itself. Where he is apt to err in teaching **Shamela** is in spending too much time on the biographical details of Fielding's life, or on whether or not Fielding knew Richardson was the author of **Pamela** (he probably didn't, though if he did it is of no importance, since it is **Pamela** that is attacked, not Richardson), or on the arguments for Fieldings' authorship of **Shamela,** or, and this is the most insidious of all, on the opinions of literary critics as to the artistic worth of **Shamela.** This last is usually of little interest, and it encourages the student to accept canned literary opinions rather than form his own."

Prof. Eaves concludes, nevertheless, that many literary works cannot be rightly interpreted without historical background. Explications can on occasion be absurdly wrong if the teacher proceeds with only the text in hand.

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William Van O'Connor presents an example of the new criticism in a telling analysis of Wallace Stevens' "Thirteen Ways of Looking at a Blackbird." He suggests that there is no specific New Critical school; this is evidenced by the fact that everyone disagrees as to which critics belong to it. The term does, however, represent a valuable tendency or method in modern criticism which now includes a wide range of practicing and important critics within its scope.

O'Connor believes that "the New Criticism, when it is not being excessive, is humane, as the criticism of Samuel Johnson is humane. One of its functions in the past ten or fifteen years, I believe, has been to help humanize the study of literature, to make the literature more important than the scholarship surrounding literature...It wants us to be able to experience and evaluate literature, and to take from it whatever literature has to give."

The third approach, the Aristotelian, is illustrated in Hoyt Trowbridge's (Univ. of Oregon) analysis of "Among School Children" by Yeats.

Prof. Trowbridge is convinced that a careful, analytical approach to the whys and wherefores of a literary work, even of a lyric poem, can be most helpful in getting students to understand and experience it—to think about it in a creative way.

"In teaching," he says, "the process of working out the definition of a poem's kind can be very instructive. A clear-cut problem can be set, which the students will solve for themselves in discussion. Since the definition is an empirical one, attention is immediately directed to the text; the answer to the question is in the poem. Such an exercise helps the student to experience a work directly and concretely, develops literary sense and skill in reading, and at the same time illustrates a number of general points about poetry."

English Programs

As part of the study, various committees and individuals were asked to prepare model programs for the English major on the basis of their own philosophies and experience. Reports of their recommendations occupy fifty pages of the booklet and deserve careful study.

Mary Ann Whitaker, a recent graduate who majored in English, feels that the weakest link in the English major is the sophomore literature course; it should be more specialized than it is and prospective English majors should take a more challenging course than the one required of all students. Advanced courses for those who will go to graduate school also should have more professional content; students should be required to read articles in professional magazines.

Edmund D. Wilson, who graduated with an English major six years ago and went into business, says that if he had it to do over, he would still major in English. He got so much from his study of Chaucer that he feels every college student should be required to read Chaucer. Should the student not find in college, he asks, "an ignition to spark even the dreams that will perhaps go with one into fields far removed from formalized classrooms? Few days pass that I do not recall something from the pen of Chaucer and relate it to a current event or circumstance."

These two personal statements are followed by more explicit plans drawn up by three young Arkansas college English teachers; by two distinguished out-of-state scholars (John C. Gerber and Floyd Stovall), by a committee of high-school teachers, and by Lou LaBrant and John E. Brewton.

A statistical appendix summarizes the courses actually being taken by English majors in Arkansas colleges at the present time, providing an interesting basis of comparison with the model plans. This entire report should be required reading for all heads of English Departments throughout the country. **L. E. H.**

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THE DOCTOR'S DILEMMA AGAIN

(*Continued from page* 1)

to professional and scientific study, and educated men can do what illiterate cannot; and the man who has learned to think and to reason and to compare and to discriminate and to analyze, who has refined his taste and formed his judgment, and sharpened his mental vision will not indeed at once be a lawyer .. .. .. or a statesman, or a physician, or a good landlord, or a man of business, or a soldier, or an engineer, or a chemist or a geologist .. .. .. but he will be placed in that state of intellect in which he can take up any one of the sciences or callings I have referred to, or any other for which he has a taste or special talent, with an ease, a grace, a versatility, and a success, to which another is a stranger .. .. .."

Or, even more impressive, how about Newman's record in the world of administrative action as rector of The Catholic University of Ireland, where he was almost solely responsible for the founding of medical and engineering schools as part of the university?

I agree with Prof. Hamilton that we want no nostalgic yearning "for a college where knowledge is pursued as its own end." It is, however, well to remember that such a college has existed only in the realm of ideas, in the abstract; it has never actually existed, and never will, any more than that "old Siwash," the English professor's alma mater. As Newman also recognized, liberal knowledge is its own end, but it is not man's end.

That reminder brings us to the lament with which Prof. Hamilton begins his paper—about the absence of "ends" or "philosophies" in American higher education. Any "end" or "philosophy" of education must be preceded by an "end" or "philosophy" of man and his nature. Education for what? Even when Newman was stating so eloquently that the end of the university is intellectual excellence, the cultivation of the intellect for its own sake, he admitted that in the concrete situation of students in an actual university, intellectual excellence as an end would be subordinated to an ultimate end. For Newman and his fellow Catholic educators, now and then, the ultimate end is Catholicism. There is a Catholic philosophy of education.

Brother Cormac Philip, F. S. C.
Instituto Filippin
Paderno Del Grappa
Treviso, Italy

English Survey as a Humanities Course

(Paper read before the Southern California CEA)

In **Harper's,** March, 1943, William Allan Neilson expressed concern about "salvaging .... the humanities." He stated: "If the liberal studies are to regain their standing, there will be need for hard thinking and wise strategy on the part of their defenders. "Evidently we, also, who are here today, feel that "college work in the humanities" has lost a vitality which it once had and that we must get busy re-vitalizing it.

But, at the outset, we realize that we are not the only voice in the wilderness and that, perhaps, the wilderness is not so desolate as some may think. Many have not bowed the knee to Baal; and many of those who once worshipped at his shrine have come to question the wisdom of their devotion.

It is perhaps true that the increased manufacture of "things" has more strongly attracted the minds of men to the material. It is true that during the century since Huxley and Arnold argued the relative merit of the natural sciences and the liberal arts many have placed their faith in science. And it is true that during World War II, when educators were "not prepared to assert to military authorities that the 'intangible values' of a liberal arts education could make soldiers better fighters," scientific and technological courses were given more room in the college curriculum.

But something else happened during the war. We came to see, as man had never seen, the danger of scientific and technological advancement unbalanced by a sense of human brotherhood and moral responsibility. Hiroshima and Nagasaki changed men's thinking. It was not by chance that Dr. Milton Eisenhower set 1945 as the date of a renewed realization that "while specialization was essential it should not prevent students from achieving other values .....for most of the judgments one is called upon to make as a citizen are not in his field of specialization....."

Since 1945 there has been the proverbial chorus of voices crying out for new spiritual force and direction in a world which many besides T. S. Eliot proclaim a wasteland. Typical of these voices is Mr. H. R. Land, of McKinsey and Company: "There is much to be said for the specialized or technical training in today's modern business conditions, provided you add the one main proviso that a person also learn how to be a member of the human race. That is very tritely stated but a man must learn the things that come through liberal education as well as the things of a specialized nature."

What can we do to oppose the fallacy of such a reliance upon science as is blatantly expressed by George A. Lundburg: "I submit that we can no longer rely upon the humanities to serve their historic roles, but must in our social as in our physical adjustment turn to science as our principal rod and staff"?

My specific question is, "How can a survey course in English Literature help revitalize college work in the humanities?"

First, who are the students whom we have to work with? There are the English Majors, elect and blessed; and the Minors, elect and blessed to a less degree. Then there are those who are fulfilling the humanities requirement, or have the hour vacant on their schedule, or have a friend or sweetheart signed up, or dislike literature less than they dislike other things. These are the students through whom we must re-vitalize college work in the humanities.

What do we have to work with? We have a large body of literature, some great, some less great. We have as much of it as professors and publishers can pack in small print into two volumes, one of which the more frail members of the class are barely able to transport from residence to classroom and back.

These are the students and the materials. They are our opportunity. What shall we do?

First of all, we who teach must be genuine humanists ourselves, conscious of the nobility of our calling and the greatness of our challenge. We must be sensitive to beauty, capable of deep thought, and respectful of youth. We must love the work we are in.

Second, we must communicate vitally and interestingly what the authors whom we teach, and what we ourselves, think and feel. Almost above everything else, the teacher and the material must arrest the mind and arouse the spirit. The teacher and the material are without effect if words do not live and thoughts do not burn. Historical materials — dates, biographical facts, and all other desiccating data — must be minimized, even at the frightful risk of a shortage of examination questions at the end of the semester. We must resist the temptation to teach the course primarily for English majors, as much as we should like to fortify them for the ordeal of undergraduate comprehensives, master's orals, or doctor's writtens.

Third, the materials should be chosen not only for interest but also for their effect on mind and spirit. Fortunately, in this course we have a body of literature second to none in any language, ancient or modern. We can select the "best of the best," the highest that has been thought and the noblest that has been felt. We can select in the light of modern taste and interest. We can and should omit involved and theoretical critical documents and difficult poetry or other types for which few college sophomores are ready. We should not expect students to run before they walk.

In fact, the whole concept of a chronological study of any literature by sophomores is open to question. For purposes of achieving student interest and cultivating humanistic values much can be said for a selective order of procedure. Even a reverse chronological study would be an interesting comparative experiment.

Our objectives can be more effectively achieved in groups small enough for class discussion, with lectures of the traditionally factual type few and brief. Oral reading of the selections, often by the students themselves, followed by student evaluation, activates student interest. When students have formulated their own judgments and expressed them, their interests are deepened, and they are better qualified to communicate to others their belief in the value of humanistic studies.

The survey course—or for that matter, any undergraduate course in literature—should be primarily a pleasure course. It should be a carefully planned journey through a world of thought and beauty, varied and irresistible. In the course of the rather long journey the student, whatever his major, weighs and establishes values, finds purpose in life, something to live by and for. Thus he becomes somewhat a humanist, our hope for a continuing vital interest in the humanities.

Wade Ruby
Pepperdine College

G. Bruce Dearing, CEA's national president this past year, has been appointed dean of the school of arts and sciences of the University of Delaware.

REPORT OF THE COMMITTEE ON THE HUMANITIES CENTER

(*Continued from page* 1)

have reciprocal effects. Thus the expansion of the national facilities made necessary and possible by Center activities has brought new efficiency into the whole administration; the slightly increased flow of money to and from the Center gives the whole CEA financial elbow-room; the travel and correspondence involved in Center development keeps the officers in direct contact with members and regionals that was impossible before; the same brains that work on Institute planning also plan the campaign for new members, and so on. A single instance: addressograph facilities provided primarily for distribution of one article by an interested corporation now expedite all our mailing. The ideas and persons that activate the Center are those that give life to the CEA.

With no big Institute to dramatize the Humanities Center, an innocent person might think that it had gone away. But the year has seen an upsurge in national interest in the relations between industry and higher education, and the various national educational associations and councils nosing into this area find CEA footprints everywhere. I could weary you, therefore, with the list of planning sessions, conferences, and consultations at which the CEA has been represented, usually, though not always, by the Executive Director.

Though the deference shown to CEA experience in this area is gratifying, more important to us is the co-operative interchange from which we draw guidance for our own continuing work in this delicate field, where the meaning of our discipline to American society which was once seriously in question, is now solidly established. There is continued reprinting and distribution of Institute papers, and a continued flow of requests for CEA help and advice from individuals, radio and TV, academic institutions, associations, both academic and industrial, and corporations.

Our relations with the Center for the Study of Liberal Education for Adults, which has supported the Institutes so solidly, have continued; this co-operation has drawn us into the whole problem of adult education. Here we touch, of course, a prime concern of organized Labor, and the year has seen a number of exploratory meetings, consultations, and planning sessions with the education departments of national unions which will bear fruit later.

Our conference activities have taken several new turns this year. We joined with Case Institute of Technology in the Case Symposium in March to discuss "Education for the Professions—What shall it be in the next ten years?" We joined with the University of Massachusetts in sponsoring a seminar on "The American Humanities in an Industrial Civilization" at Amherst in July; a similar seminar is planned for the coming summer at the same institution.

Concurrently with this seminar, we joined with the Southern California CEA and Los Angeles State College in a seminar on "Auditory Bases of Language Learning" in Los Angeles. This was our first essay at turning our conference experience to a strictly academic problem of an interdisciplinary nature. The notion was to see if CEA sponsorship applied to a teaching problem which cut across departmental and college lines could serve as a catalyst as it has in the Institutes where professional, industrial, labor, and educational interests cross. Apparently it can; the peculiar objectivity of the CEA seemed as effective in the one as the other.

Our second experiment in this direction was a Consultation on the Audio-Visual Teaching of Languages, co- sponsored by the Humanities Center, the Modern Language Audio-Visual Project, and Wayne State University at Detroit in December. The Los Angeles seminar involved about 20 people; the Detroit consultation about 60. Representatives of universities, school systems, national associations, and government agencies reviewed a highly experimental language-teaching project in two days of intensive study, and gave it their approval. The prestige of CEA sponsorship was crucial to the scope and success of the consultation.

Perhaps the most promising change in our conference activities is a move toward decentralization and the establishment of local and regional satellites (if you will pardon the expression). Here we have been moving cautiously. Our first regional unit was in Pennsylvania under the direction of Glenn Christenson of Lehigh University, which sponsored the Lehigh Seminar in 1954. The next informally developed under Bruce Dearing and has fostered Humanities Center relations with industry and labor from Delaware and New Jersey. On experience with these, a planned operation was put into effect in Ohio to assume responsibility for the 1957 Cleveland Institute. With the designation "Co-ordinator," John Ball of Miami University has drawn Cleveland industry and academic institutions together in an "umbrella" sponsorship which is itself new.

The first seven Institutes were truly national, planned, programmed, and put on by Max Goldberg with the aid of a corps of CEA members who picked up experience as they went; each one after the first two was sponsored by a single corporation and a single university or college. The Cleveland Institute will have several industrial sponsors co-operating with the Cleveland Chamber of Commerce and several academic sponsors pooling their support. Our hope is that the impetus of the conference will continue after it is over in a permanent joint industry-education council which will guard the interests of the humanities in the city's business and cultural life. Assumption of responsibility for co-ordinating this complicated enterprise by Professor Ball, lifts a great burden from Max Goldberg and from the national office.

Meanwhile, a similar office has been established at Detroit. It begins at an earlier stage than the Cleveland office, where a good deal of preliminary consultation between local interests and the national had gone on. Conversations have begun in Detroit with industry and labor representatives; about them I can only say that manifestation of CEA interest in the cultural life of the city seems to elicit the kind of support from higher education, industry and labor with which we are familiar. Actually the first production of the Detroit office has been the Consultation on Audio-Visual teaching of languages about which I have spoken.

There is a fifth office in Lansing, in the capable hands of Clyde Henson, whose relations with industry extend pretty much over the whole Great Lakes region. Its function is to solidify the effects of the sixth Institute, co-sponsored by Oldsmobile and Michigan State University. Clyde has been

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Committee Report

(*Continued from page 9*)

appointed director of Liberal Education for Adults at MSU.

These detatched offices for program development do not in themselves amount to much: perhaps a budget for correspondence, telephone, and secretary costs. Yet each is also a CEA office where other CEA business may be done and to which inquiries within the competence of the co-ordinator or one of his CEA colleagues may be passed by the national office. Examples of what comes into Detroit are inquiries about bibliographies of English as a second language, or correspondence in regard to our growing international contacts, which go to James McCormick. Plans for the membership drive were worked out in the office for the Cleveland program and settled on in Ypsilanti Michigan, in the back seat of a car at a moment when Max Goldberg could get that close to both his co-ordinators.

1955 was a year of appraisal and consolidation; 1956 has been a year of practical efforts to carry out the mandate of the members to proceed in a sober and mature way to make the ideals of the CEA prevail in the social fabric of our nation, and to turn the energies harnessed by the Institutes toward the long-term, ongoing professional concerns of the Association. In this year we have felt fully the support of the University of Massachusetts in its provision of time and space for the national office, and its generous and understanding consideration for CEA needs and programs. The calls made upon us are still more than we can fulfil, but with the continued personal and corporate support of our friends in Industry and Labor, we have moved toward a realistic organization for coping with them.

Donald J. Lloyd, Chairman
Wayne State University

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DOCTOR FAUSTUS on the Record

Randall Jarrell's widely quoted observations last year on the increasing and still hardly calculable importance of the long-playing record to students and teachers of literature have perhaps directed further attention to the tremendous recent expansion of activity in the field. The comments of the distinguished Poetry Consultant to the Library of Congress were characteristically double-edged, and many teachers have doubtless found a salutary warning in his suggestion that listening to recorded spoken literature can become a passive experience, a worse-than-useless substitute for the essential job of the student—for active involvement, analysis, and discrimination. The twelve-inch long-playing record, which offers as much as a half-hour of uninterrupted speech on each of its sides, can be, for the uncreative teacher and the unguided student, a deceptive mechanism, whereby a lazy receptivity to attractive sound may appear to constitute the meaningful study and appreciation of a spoken text. But Jarrell affirmed, on the other hand, the vast educative potential of recorded spoken literature, a potential that is being increasingly tapped in and out of the classroom, and it is heartening to note not only the availability of an ever greater range of recorded works, but the constant rise in the quality of performance and the technical finish of the product.

Jarrell's remarks were primarily applicable to recorded poetry **per se,** and the offerings in that field are now, in fact, of bewildering richness and variety, but equally significant and equally impressive have been recent issues of recorded drama. To teachers who regard the study of drama on the printed page as involving necessarily the artificial separation of the fundamental element of dramatic art—the text—from those other elements that give a play the living form of stage performance, the adjunct of an authoritative spoken interpretation can prove of measureless instructional value.

One such interpretation is that of Marlowe's **Doctor Faustus** on Caedmon TC 1033, read by a company under the direction of Howard Sackler, with Frank Silvera in the title role. This is the fourth in a series of Caedmon publications, issued under the general title **Monuments of Early English Drama,** the earlier records in which have offered the following: a group of medieval plays, including the Brome **Abraham and Isaac; Everyman,** with a cast headed by Burgess Meredith; and a group of early comedies, including the **Second Shepherds' Play.** The intrinsic interest of the series to teachers and students of drama is obvious, though the **Everyman** is, in fact, a generally maladroit performance, for which Caedmon may be said to have made handsome amends with this **Doctor Faustus.**

Purists will no doubt object to the considerable cutting that has permitted this performance to be presented on a single record, as well as to the rearrangement of certain scenes. (In this version Faustus visits the Emperor—logically, dare one say?—**after** the session with the Duke and Duchess of Vanholt.) A student with the text before him can make the necessary skips easily enough as he listens, and the excisions are invariably judicious, occurring for the most part in the notoriously labored comic scenes. The bulk of the play is here, and it is splendidly performed, on the whole, with feeling both for the surge of the "mighty line" and for the profound pity and the awesome terror that reside in Marlowe's dramatic treatment of the eternal human problem—of man face to face with, on the one hand, the sublime potential of his humanity, and, on the other, his appalling weakness before the riddling temptations to which that humanity is subject.

The crown of the performance is Frank Silvera's eloquent reading of the principal role, sensitive to every cadence of the verse and to every dramatic nuance of the character, and rising to incandescent power in the shattering scene of Faustus' final agony. The supporting company is generally successful both in dramatic projection and in the inflection of the verse; there are particularly sharp vignettes in the exuberant scene of the Seven Deadly Sins. One might, however, wish for a Mephistophilis who could project more pointedly than does Frederick Rolf the gloating over his coming triumph as well as the fundamental despair at the knowledge with which Marlowe so terribly endows him: "Why, this is Hell, nor am I out of it." In general, the crisp timing and precise integration of the ensemble scenes reveal a sure directorial hand; everyone seems to be acting in the same play, so to speak—by no means an invariable effect of recorded drama. Incidental music is used sparingly

and tastefully; the recorded sound is, even by Caedmon's habitually high standard, an absolute model of fidelity and clarity; and the packaging is expectedly attractive.

In all, this is an issue that—for all its incompleteness—does essential justice to Marlowe and can make, for teacher and student, an enduring contribution to the living experience of **Doctor Faustus** as a monument of English dramatic art.

Seymour Rudin
Univ. of Mass.

AN AGE OF FICTION: The French Novel from Gide to Camus, by Germaine Bree and Margaret Guiton. Rutgers University Press, 1957. $5.00.

Between the publication of **L'Immoraliste** in 1902 and of Camus' **La Chute** in 1956 lies one of the greatest periods of experiment and adventure in the novel. Through visions as disparate as those of Romains and Cocteau, of Proust and Sartre, of Celine and Saint Exupery, we see demonstrated the vitality of the novel, its validity as a form through which the complexity of human existence may be encountered.

Most of the novels of the twenty authors who are taken up in this history continue to live. They have had their effect upon English and American writers, and it seems likely that their influence will become increasingly more significant in our literature as the lessons of their experiments with techniques, with form, and with subject matter are assimilated, and as the significance of their moral concerns is more perfectly understood. A history of this time is thus obliged to show its life, and so perhaps to move readers who have not done so to investigate the multiple worlds of the contemporary French novels for themselves.

For the most part, the authors of this volume do manage to communicate the excitement to be felt, the sense of ferment, of imaginative discovery, of moral concern which attaches to the period from Gide to Camus. **An Age of Fiction** should be of use to students and to teachers who wish some sort of large view of this richly imaginative half century. If individual works are slighted — **Prelude a Verdun** and **Verdun** are allotted only two sentences—the judgments of individual authors are sound, and the introductions to each of the chapters are especially worthwhile.

"They did therefore what they had long learned to do: forced themselves to believe that they were going to remain alive in a place where remaining alive was a sheer impossibility." The situation in **Verdun** is a profound symbol of a time in which novelists as different and as alike as Camus, Sartre and Faulkner suggest that the problem of survival is a moral one, the problem of choice and committment to man.

Sylvan Schendler
Smith College

TENNESSEE STUDIES IN LITERATURE

A new series of publications sponsored by the University of Tennessee has been inaugurated with the publication of a volume of "Tennessee Studies in Literature." This initial volume is made up of papers selected from the fifty-first annual program of the Tennessee Philological Association, February, 1956. Additional issues will appear from time to time as suitable manuscripts become available. Address inquiries to The Univ. of Tenn. Publications Committee, Box 8540, Univ. Station, Knoxville, Tenn.

INTERPRETERS NEEDED

Increasing activity in the Technical Assistance Program for our government is creating a demand for increasing numbers of interpreters of Spanish, Portuguese, Persian, and Korean to travel with visiting teams. Any qualified CEA member who is interested should get in touch with George Koehler, Assistant Manager, Executive Services, Inc., 1115 Seventeenth St., N. W., Washington 6, D. C.

EXAMINATION EVE:

A Freshman Addresses His Muse

You, Morpheus, though no member of the Nine,
Are yet my Muse. May your effects be mine!
(Begetting sleep and in a slumber sired,
My compositions ever you inspired.)
Foresake your cave! Come, and direct my pen!
Then take my reader home with you again.
Sing first, O Spirit, how and with what ease
I sent pale Grammar's armies to their knees:
How with one carefree stroke I laid out flat
The nice distinction between "which" and "that,"
And split infinitives right down the middle,
Confounding sense into an ugly riddle;
How from the thickets of my phrases' tangle
I let abandoned participles dangle.
The crippling comma splice, the misused "and"
Were weapons I could skillfully command.
A passive voice could give my heart a lift,
And, O, I loved to make the tenses shift!
Such were my triumpths — every rule abused,
Fantastic phrases, clauses quite confused.
But now, O Morpheus, Genius of the snore,
Remit, retreat, desist, and come no more.
I must not sleep. No longer can I shirk.
Unless I turn from pleasure now to work
My Language Arts tomorrow may be shown
To be too little and too lamely known.

John N. Morris
University of Delaware

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SPRING MEETINGS

Penna. CEA — Bucknell, May 4. In the morning there will be a panel discussion of freshman English. The Bucknell Madrigal Group will entertain at lunch. Francis Warlow of Dickinson will speak in the afternoon on the younger American poets. Program chairman is P. Burwell Rogers of Bucknell.

Ohio CEA — April 5 in the Ohio Union at Ohio State. In the morning session William McCollom of Western Reserve will speak on "The Downfall of the Tragic Hero"; Louis Marder of Kent State will discuss "Trends in Shakespearian Scholarship"; and Bunker H. Wright of Miami will speak on "The Personae in Professional Controversy." After lunch Walter Ramsey Marvin, executive director of the Ohioana Library Association, will speak on "The Ohioana Library."

Chicago CEA—May 18, at the University of Chicago.

Western N. Y. CEA — April 13 at Cornell University. Guest speaker, Ronald S. Crane. Topic of the meeting: "The Teaching of Fiction."

Virginia, W. Virginia, North Carolina — April 12-13 at Jackson's Mill W. Va.

New England CEA — May 4, at Bowdoin College, Brunswick, Maine.

The annual breakfast meeting of the Texas CEA will be held at the Roosevelt Hotel, Waco, Texas, March 23 at 7:30 A.M., in conjunction with the annual meeting of the Conference of College Teachers of English. Baylor University will be the Conference host.

Professor W. W. Christiansen (Texas Lutheran) and Professor Allan MacLaine (Texas Christian) are in charge of arrangements for the meeting. Karl Snyder of Texas Christian and Fred E. Ekfelt of Texas A. and M. will discuss the topic: "Maintaining the quality of instruction on the freshman and sophomore levels."

More than seventy-five members attended the West Virginia-Virginia-North Carolina Regional CEA meeting at East Carolina College, Greenville, N. C., on October 20. The group was welcomed by President John D. Messick and English department Chairman Lucile Turner.

Topic for the meeting was "Problems of Teaching Literature in College." As members of a panel, under the chairmanship of Meredith Posey of East Carolina, John Hamilton of Appalachian, Nathaniel Henry of Richmond, Dorothy Schlegel of Longwood, and Lionel Stevenson of Duke discussed problems of teaching literature on various college levels. Their remarks were followed by four discussion groups.

At the luncheon, Patrick Hogan of Mississippi State reported on his survey of the organization of the sophomore course in the South Central district. The main speech of the meeting was delivered by CEA national president Bruce Dearing, who spoke at the afternoon session on "Uses and Misuses of Psychology in Teaching Literature."

Longwood College, Farmville, Va., was chosen as the place for next year's meeting. Officers elected were Rinaldo Simonini, Longwood, president; Marvin Perry, Washington and Lee, vice-president; Mary Nichols, Longwood, secretary-treasurer.

James E. Poindexter
East Carolina College

CEA Regionals Score

William Van O'Connor's paper on Wallace Stevens' "Thirteen Ways of Looking at a Blackbird" (see p. 7 of the **Critic**) was first read at a Chicago CEA meeting.

Randall Stewart, whose work in defense of literature in freshman English is cited on page 2 of this **Critic**, presented this thesis also in a New England CEA talk, published in **The CEA Critic**, May, 1955, and widely circulated as a reprint. Copies of the talk, entitled "Our Present Opportunity," are still available.

American Studies

In conjunction with the CEA Humanities Center the University of Massachusetts is offering intensified work in the field of American Studies.

The new program for this summer will be made up of three parts to be presented as an integrated whole. It will include: 1) an American Humanities Seminar (June 28-30) jointly sponsored by the university and The Humanities Center of the CEA; 2) a three-week workshop in American Studies (June 17-July 6); 3) an interrelated series of courses in American Studies during the regular six-week summer session (July 1--August 10).

The American Humanities Seminar will have as its theme "The Humanities in an Age of Science and Technology." This is the second seminar sponsored by the Humanities Center of the CEA and the university. The first such seminar was held on the university campus during July of last year and was attended by more than a hundred members of the CEA, other college teachers, administrators, representatives of industry, labor, and the press, and officials from a variety of organizations.

Workshop in Three Weeks

The three-week workshop in American Studies will consist of two intensively presented three-credit courses which are expected particularly to attract teachers who wish to do summer studying for credit. One of these courses will be entitled "The United States, 1920-1940," and will be taught jointly by Prof. Sylvan Schendler of the English Department of Smith College, and Prof. Arthur Mann of the History Department of Smith.

The other workshop course will deal with the application of recent linguistic developments to the teaching of English, and will be taught by Prof. Donald J. Lloyd of Wayne State University.

On completion of the workshop courses, students may move right into the regular six-week summer session and choose further courses from among those offered in American Studies.

Occasional Lectures Planned

An additional part of the program will be occasional lectures by visiting scholars and other prominent men of affairs.

Co-ordinator of the entire program will be Prof. Schendler. Assisting him in giving direction to the program will be Maxwell Goldberg, chairman of the Department of English at the university and executive director of the CEA.

Among those appearing on the program of the Cleveland Institute of the Humanities Center, April 18-20, Hotel Carter, Cleveland, will be the following: **Norbert Wiener, J. Roby Kidd, Howard A. Meyerhoff, Clarence B. Hilberry, Harry R. Warfel, John Mills, John S. Diekhoff, Donald R. Tuttle, John P. Tolbert, A. M. Sullivan, Clyde E. Henson, R. H. Collacott, Thomas Hamilton, Walter Havighurst, W. Powell Jones.**

According to a UP dispatch of Feb. 12, Rep. Harlan Hagen of California is introducing into the House a bill to require the U. S. Government to use simplified spelling. A commission would be appointed to prepare a dictionary of the new spellings. "Ther ar stil sum detals tu be workt owt" Hagen sed. "But a tentutiv draft has been finisht and we shud be redy to thro it intu thu hopper in a cupl of weks."

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